Adelle Mono

A flexible two-width family: monospace for the developer's code writing and proportional width for public consumption.

DESIGNED BY

Veronika Burian
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YEAR

2020

The Adelle family continues its stylistic expansion with the release of Adelle Mono and Adelle Mono Flex by Veronika Burian and José Scaglione. Monospaced typefaces are the default choice for developers and programmers and are also an aesthetic choice for many designers and communicators. The Adelle Mono font family has two widths to serve both breeds and a variable font for the flexible spectrum in between.

Monospaced typefaces are born of necessity rather than purely aesthetic values. Each glyph is constrained to a strict box, making the naturally smaller ones the same width as the naturally wider ones. While this serves the functional purpose of keeping text aligned in vertical and horizontal rows, it is completely unnatural in terms of readability. A monospaced 'l, i' are overblown compromises while 'm, w' become compressed mutations. The Adelle Mono family was therefore designed with both the developer and the aesthete in mind.

Adelle Mono respects its necessary constraints while still being visually appealing and easily read.

Activate it for use in Sublime, Swift, Terminal, or your IDE of choice and see how well it performs. Clarity will lead to less developer mistakes, and its aesthetic appeal will make your work enjoyable.

Adelle Mono Flex is the proportional width version that works for any kind of normal text reading or a design intended to invoke "system or information aesthetics". Opposite the demands of the monospace family, Flex is reader friendly and intended for brand-ing, annual reports, paragraphs, UI, logos, posters, screens, tables, captions, and more. Employ the Mono version where monospace is needed and the Flex version where reading or coherence is priority.

Adelle Mono's experimental 20-style design ex-plores the space between proportional and mono-spaced types. It boosts creativity and coherence by providing flexible options in the same family, includ-ing italics and the variable font format with an axis of weight and a spectrum axis between multi-width and monospaced characters. Combining Adelle Mono with either Adelle or Adelle Sans adds more layers and adaptability to your work.

STATIC STYLES

Mono Light
Mono Light Italic
Mono Regular
Mono Italic
Mono Semibold
Mono Semibold Italic
Mono Bold
Mono Bold Italic
Mono Extrabold
Mono Extrabold Italic

Mono Flex Light
Mono Flex Light Italic
Mono Flex Regular
Mono Flex Italic
Mono Flex Semibold
Mono Flex Semibold Italic
Mono Flex Bold
Mono Flex Bold Italic
Mono Flex Extrabold
Mono Flex Extrabold Italic

VARIABLE STYLES

Mono<–>Flex, Light<–>**Extrabold**
Mono<–>Flex, Light<–>***Extrabold*** *Italic*

Variable fonts are a new part of OpenType technology that allows typeface creators to design fonts, and users to organise and use them, in a more advanced way than was done in the past.

Rather than having one individual font style per font file (i.e., extralight, regular, bold, or extrabold), variable fonts are one file with almost infinite choices within a single "designspace", the total boundaries for a typeface's appearance.

So what's a designspace? A designspace is the total area containing all axes which the font user can customise: weight, width, serif length, optical size, and more. A series of sources (or masters or exemplars) determine the appearance of all lettershapes at certain positions on each axis.

Imagine a designspace like a chess board grid with sources lining the edges. Opposite sources usually have opposing characteristics, like extralight versus extrabold. A move in any direction affects the look of the font since the movement brings it closer to one source or another. The closer to one source, the more it will look like that one and the less it will look like the opposite source. So moving in the designspace always causes a change in the look of the font. The final characteristics of the font are defined by the total proximity to all exemplars — where it is located within the total designspace.

To get a more accurate picture, now imagine that this grid is not two-dimensional, but is a three-dimensional cube; it has depth, meaning the font creator has defined more than two axes. The user is able to move through that cubed designspace, and as they do the font changes in accordance with how close it is to the sources that have defined its look.

Thanks to variable font technology, this means graphic designers and web developers can use mathematically generated styles that, while never actually drawn by the font creator, still exist within that total designspace. And the file size is just a fraction of what normal font files are. This is great news for developers, for data use on mobile, for rendering, and for prioritising speed and responsiveness — not to mention creativity!

In a few cases, when some glyphs cannot smoothly transition across the spectrum of instances, a modification called a "jump" is included. Currently not all software responds to variable fonts in the same way.

DESIGN SPACE

Mm Mm

Mm
600,500

Mm **Mm**
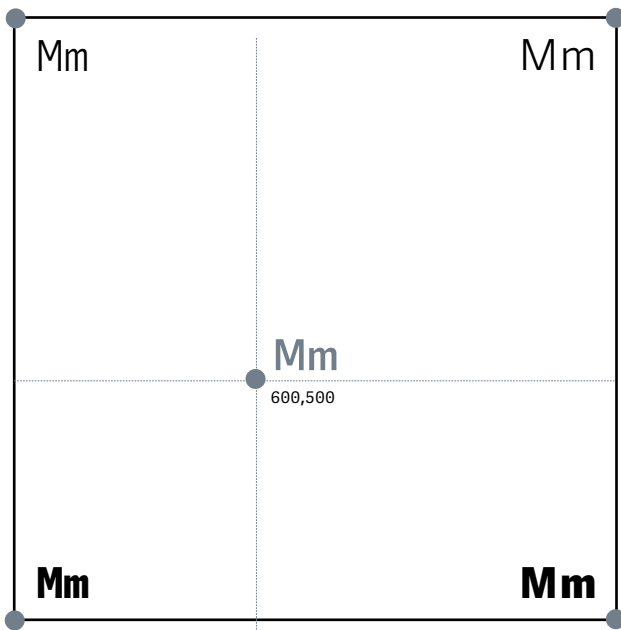
WEIGHT AXIS (FROM LIGHT TO EXTRABOLD)

Aa Aa Aa Aa **Aa**

Aa *Aa* *Aa* *Aa* ***Aa***
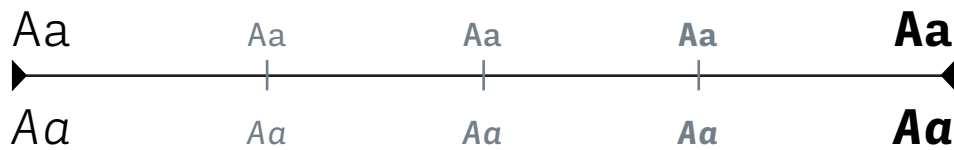
SPACE AXIS (FROM FLEX TO MONO)

Mm Mm

Mm *Mm*
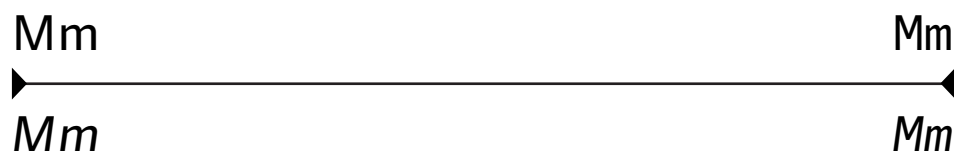
Monospaced

Fixed width

Coding

flexible space

Variable

1 family 2 widths

with two axes

Matrix

Futūristisks

Virtual

Simulación

La realtà

Programação

Video game

Boolean

Adelle Mono

typetogether

EXTRABOLD   45PT

Rhythm & Reaction

EXTRABOLD   40PT

Rhythm & Reaction

EXTRABOLD   35PT

Rhythm & Reaction

EXTRABOLD   30PT

Rhythm & Reaction

BLACK   25/36PT

'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style — rather than as a musical form, writes John L. Walters.

LIGHT   25/30PT

And now I was on my journey,
in a pair of thick boots and

REGULAR   25/30PT

And now I was on my journey,
in a pair of thick boots and

SEMIBOLD   25/30PT

And now I was on my journey,
in a pair of thick boots and

BOLD   25/30PT

And now I was on my journey,
in a pair of thick boots and

EXTRABOLD   25/30PT

And now I was on my journey,
in a pair of thick boots and

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him,* or, to be exact, when Mrs Wilt told them both *to go and take them-*

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him,* or, to be exact, when Mrs Wilt told them both *to go and take them-*

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LIGHT 9/12PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied.* The phoebe-like cry of the *traill* was to be heard constantly from the hotel piazza. The *yellow-bellied*

LIGHT 12/15PT

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REGULAR 9/12PT

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SEMIBOLD 9/12PT

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SEMIBOLD 12/15PT

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BOLD   9/12PT

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EXTRABOLD   9/12PT

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EXTRABOLD   12/15PT

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GERMAN 8/10PT

Im speziellen Sinn bezeich-
net das Wort Sprache eine
bestimmte Einzelsprache wie
Deutsch, Japanisch oder
Swahili etc. Die gesproche-
nen Sprachen der Menschheit
werden gemäß ihrer gene-
tischen Verwandtschaft in
Sprachfamilien gegliedert.
Jede einzelne Sprache wird
dabei anhand der sogenannten
Language Codes nach den ISO-
639-Teilnormen international
eindeutig klassifiziert. Von

FRENCH 8/10PT

Les gestes sont la méthode de
communication la plus connue,
utilisée par diverses espèces
dont l'ensemble des primates.
C'est également le cas des
abeilles et leurs danses :
lorsqu'une abeille explora-
trice revient vers sa ruche
après avoir trouvé une source
de nectar, elle peut effec-
tuer une danse en rond in-
diquant que cette source se
situe à moins de 50 mètres,
ou une danse en huit indi-

CZECH 8/10PT

Vědecký obor zabývající se
zkoumáním jazyka se nazývá
lingvistika. Otázky týkají-
cí se filosofie jazyka byly
pokládány již ve starověkém
Řecku, byly zde otázky typu
zda mohou slova reprezento-
vat zkušenost nebo motivova-
nost obsahu slov, konkrétní-
mi památkami jsou například
Platónovy dialogy Gorgias
a Faidros. Ještě časnějším
dokladem uvažování o jazyku
jsou gramatiky sanskrtu, nej-

PORTUGUESE 8/10PT

Linguagem pode se referir
tanto à capacidade especifi-
camente humana para aquisição
e utilização de sistemas com-
plexos de comunicação, quanto
a uma instância específica
de um sistema de comunicação
complexo. O estudo científi-
co da linguagem, em qualquer
um de seus sentidos, é cha-
mado linguística.Atualmente,
entre 3000 e 6000 línguas são
usadas pela espécie humana,
e um número muito maior era

NORWEGIAN 8/10PT

Et språk er et dynamisk sett
av synlige, hørbare eller
følbare symboler for kommu-
nikasjon og elementer som
brukes for å manipulere dem.
Språk kan også henvise til
bruken av slike systemer som
et generelt fenomen. Eksem-
pler på språk er naturlig
språk (menneskelige enkelt-
språk, for eksempel norsk),
kunstige språk (for eksempel
esperanto) og programmerings-
språk (for eksempel Java).

ITALIAN 8/10PT

Il linguaggio, in linguisti-
ca, è il complesso definito
di suoni, gesti e movimenti
attraverso il quale si attiva
un processo di comunicazione.
La facoltà di rappresentare
mentalmente un significato è
presente in molte specie di
animali, tra le quali l'es-
sere umano. La capacità di
elaborare e produrre un lin-
guaggio verbale, nell'uomo,
si è sviluppata a seguito di
mutamenti strutturali della

TURKISH 8/10PT

İnsanlar arasındaki anlaşma-
yı sağlayan bir araç olarak
tanımlanabilir. Bu bağlam-
da dil, kelimelerden oluşan,
yani vücut dili gibi sözlü
olmayan iletişim biçimleri-
nin yanı sıra insanların en
etkili iletişim şekli olan
sözlü iletişimi tanımlar.
Dil, ses dalgaları aracı-
lığıyla akustik olarak ve
kelimeler aracılığıyla veya
işaret dilinde olduğu gibi
işaretler aracılığıyla gör-

SWEDISH 8/10PT

Språk eller tungomål är en
del av olika system för kom-
munikation, som används av
människor och som vi börjar
tillägna stora bitar av redan
under våra första levnads-
år. Barn lär sig använda
språk lika naturligt, som
de lär sig att gå. Språket
kommuniceras exempelvis via
talat språk, teckenspråk,
kognitioner och skrift, som
är bärare av språk i en rad
olika kommunikationssystem.

POLISH 8/10PT

Język służy do przedstawia-
nia rzeczywistości dotyczącej
przedmiotów, czynności czy
abstrakcyjnych pojęć za pomo-
cą znaków. Zbiór znaków w ję-
zyku jest otwarty. Wynika to
z faktu, że znakiem językowym
jest każdy tekst, każda sfor-
mułowana wypowiedź, posia-
dająca znaczenie. Jednostka
posługująca się językiem może
więc za pomocą jego systemu
tworzyć nieskończoną liczbę
nowych znaków, także takich,

ICELANDIC 8/10PT

Mál er kerfi merkja, tákna,
hljóða og orða sem notuð
eru saman til þess að
lýsa hugtökum, hugmyndum,
merkingum og hugsunum.
Málfræðingar eru þeir sem að
rannsaka mál, en í nútímanum
var málfræði fyrst kynnt sem
vísindagrein af Ferdinand de
Saussure. Þeir sem að tala
mál, eða nota það á annan
hátt, eru taldir með sem
hluti af málsamfélagi þess
máls. Tungumál er hugtak

SPANISH 8/10PT

Un lenguaje (del proven-
zal lenguatge y del latín
lingua) es un sistema de
comunicación estructura-
do para el que existe un
contexto de uso y ciertos
principios combinatorios
formales. Existen contex-
tos tanto naturales como
artificiales. Desde un
punto de vista más amplio,
el lenguaje indica una
característica común a los

FINNISH 8/10PT

Kieli on järjestelmä, jossa
ihminen ilmaisee ajatuksen-
sa kielellisillä merkeillä,
abstraktioilla. Näitä merk-
kejä nimitetään kielellisik-
si ilmauksiksi. Puhutuissa
kielissä kuuluvia (auditii-
visia) merkkejä tuotetaan
puhe-elimillä. Kirjoitetussa
kielessä kielelliset ilmauk-
set on tehty silmin nähtävik-
si eli luettaviksi. Viito-
tuissa kielissä kielelliset
ilmaukset ovat visuaalisia,

ALL CAPS

¿Para texto?
A–b [Ende] H@I

¿Para texto?
A–b [Ende] H@I

LIGATURES

Affiliate, físico,
flâneur, offkey

Affiliate, físico,
flâneur, offkey

SLASHED ZERO

0

0̸

NUMERATOR/DENOMINATOR

345/678 89/120

$^{345}/_{678}$ $^{89}/_{120}$

FRACTIONS

1/2 3/4 1/46 5/7 2/98

$^{1}/_{2}$ $^{3}/_{4}$ $^{1}/_{46}$ $^{5}/_{7}$ $^{2}/_{98}$

SUPERIOR/INFERIOR

H2O xb8 y3+5

H_2O xb_8 y^{35}

ORDINALS

Ma No.

M^{a} №

HISTORICAL FORMS

That is the question

That iſ the queſtion

¿Para texto?
A–b [Ende] H@I

¿Para texto?
A–b [Ende] H@I

STYLISTIC SET 01 (R ALTERNATE)

r ŕ ř ŗ   r ŕ ř ŗ

STYLISTIC SET 02 (L ALTERNATE)

l ĺ ľ ļ l· ł   l ĺ ľ ļ l· ł

STYLISTIC SET 03 (ZERO ALTERNATE)

0   0

STYLISTIC SET 04 (PREBUILT FRACTIONS)

1/2 1/3 2/3 1/4 3/4   ½ ⅓ ⅔ ¼ ¾
1/8 3/8 5/8 7/8   ⅛ ⅜ ⅝ ⅞

STYLISTIC SET 05 (ARROWS & GEOMETRIC)

A B C D E F G H   ↑ ↗ → ↘ ↓ ↙ ← ↖
I J K L M N O P   ⬆ ⬈ ⬊ ⬇ ⬋ ⬅ ⬉ ⮕
Q R S T   ⊙ ◆ ■ □
U V W X Y Z   ▲ ▶ ▼ ◀ ▷ ◁
a b c d e f   ○ ● □ ■ ‣ ·
g h i j   ✶ ★ ˒ ˓

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASİYE   Kırtasiye, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC   Timiș, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA   Il·lusió, CAL·LIGRAFIA

DUTCH

Bíjna, BÍJNA   Bíjna, BĲ́NA,

UPPERCASE

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z Æ Ð U Ŋ Œ Þ ß Á Ă Â Ä Ä́
À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ě Ê Ë Ė È
Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï Ì Ì Ī Į Ĩ Ú́ Ĵ
Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ
Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū
Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LOWERCASE

a b c d e f g h i j k l m n o p q r s
t u v w x y z æ ð ij ŋ œ þ ß ɪ ȷ ĸ á ă
â ä ǽ à ā ą å ã ć č ç ĉ ċ ď đ é ě ě ê
ë ė è ē ę ğ ĝ ģ ġ ħ ĥ í ĭ î ï i ì ī į
ĩ ú́ ĵ ķ ĺ ľ ļ l· ł ń ň ņ ñ ó ŏ ô ö ò ő
ō ø õ ŕ ř ŗ ś š ş ŝ ş ŧ ť ţ ţ ú ŭ û ü
ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

DISCRETIONARY LIGATURES

ff fi fl ffi ffl fí tt

ALTERNATES (SSO1 & SSO2)

r ŕ ř ŗ l ĺ ľ ļ ŀ ł

HISTORICAL FORMS

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PUNCTUATION

' " " ' ' , " " „ - , . : ;
¿ ? ! ¡ [ ] ( ) { } \ / _
« » ‹ › • … · - — – ' "

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ ⋆ † ‡ ^ ° ~ ○ ¤

LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺

ALTERNATE & SLASHED ZERO

0 0̸

SUPERSCRIPTS

H ⁰ ¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹

SUBSCRIPTS

H ₀ ₁ ₂ ₃ ₄ ₅ ₆ ₇ ₈ ₉

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9
/ 0 1 2 3 4 5 6 7 8 9

FRACTIONS

¹/₂ ¹/₃ ²/₃ ¹/₄ ³/₄ ¹/₈ ³/₈ ⁵/₈ ⁷/₈

ORDINALS

H ª º №

MATHEMATICAL OPERATORS

/ – / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏
∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

^ ˆ ˇ ˘ ˘ ‾ ˜ ˜ · · ¨ ˚ ° ˝ ˝ ` ´ ´ ' ' ¸ ‚ ¸

ARROWS & GEOMETRIC (SS05)

↑ ↗ → ↘ ↓ ↙ ← ↖ ↑ ↗ ↘ ↓ ↙ ← ↘ → ⊙ ◆ ■
□ ▲ ▶ ▼ ◀ ▷ ◁ ○ ● □ ■ ▸ ◂ ★ ★ ✦ ✦

UPPERCASE

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z Æ Ð Ɲ Œ Þ ß Á Ă Â Ä Ǻ
À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È
Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Ú́ Ĵ
Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ
Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Û Ü Ù Ű Ū
Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LOWERCASE

a b c d e f g h i j k l m n o p q r s
t u v w x y z æ ð ij ŋ œ þ ß ɪ ɟ ĸ á ă
â ä ǻ à ā ą å ã ć č ç ĉ ċ ď đ é ĕ ě ê
ë ė è ē ę ğ ĝ ģ ġ ħ ĥ í ĭ î ï i ì ī į
ĩ íj ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ô ö ò ő
ō ø õ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ț ú ŭ û ü
ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

DISCRETIONARY LIGATURES

ff fi fl ffi ffl fí tt

ALTERNATES (SSO1 & SSO2)

r ŕ ř ŗ l Í Ï ļ ŀ ł

HISTORICAL FORMS

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PUNCTUATION

' " " ' ' , " " „ - , . : ;
¿ ? ! ¡ [ ] ( ) { } \ / _
« » ‹ › • … · – — - ' "

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ ★ † ‡ ^ ° ~ ○ ¤

LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺

ALTERNATE & SLASHED ZERO

0 0

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9
/ 0 1 2 3 4 5 6 7 8 9

FRACTIONS

¹/₂ ¹/₃ ²/₃ ¹/₄ ³/₄ ¹/₈ ³/₈ ⁵/₈ ⁷/₈

ORDINALS

H ª º №

MATHEMATICAL OPERATORS

/ – / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏
∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

ˆ ^ ˇ ˘ ˘ ˘ ¯ ¯ ~ ~ · · ¨ ¨ ˚ ° „ ‟ ` ` ´ ´ ' '
ˌ ˏ ˛

ARROWS & GEOMETRIC (SS05)

↑ ↗ → ↘ ↓ ↙ ← ↖ ⬆ ⬈ ⬊ ⬇ ⬋ ⬅ ⬉ ➜ ⊙ ◆ ■
□ ▲ ▶ ▼ ◀ ▷ ◁ ○ ● □ ■ ▸ ◂ ★ ★ ˎ ˏ

Adelle Mono Flex

LIGHT   25/30PT

And now I was on my journey, in *a pair of thick boots and with*

REGULAR   25/30PT

And now I was on my journey, in *a pair of thick boots and with a*

SEMIBOLD   25/30PT

And now I was on my journey, in *a pair of thick boots and with a*

BOLD   25/30PT

And now I was on my journey, in *a pair of thick boots and with a*

EXTRABOLD   25/30PT

And now I was on my journey, in *a pair of thick boots and with a*

LIGHT 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him,* or, to be exact, when Mrs Wilt told them both *to go and take themselves out of the house* so

REGULAR 18/22PT

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EXTRABOLD   45PT

Rhythm & Reaction

EXTRABOLD   40PT

Rhythm & Reaction

EXTRABOLD   35PT

Rhythm & Reaction

EXTRABOLD   30PT

Rhythm & Reaction

BLACK   25/36PT

'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style – rather than as a musical form, writes John L. Walters.

LIGHT 9/12PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-like cry of the *traill* was to be heard constantly from the hotel piazza. The *yellow-bellied* seemed to be confined to deep and rather swampy woods in the val-

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LIGHT 12/15PT

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Currently standard virtual reality systems use either virtual reality headsets or multi-projected environments to generate realistic images, sounds and other sensations that simulate a user's physical presence in a virtual environment. A person using virtual reality equipment is able to look around the artificial world, move around in it, and interact with virtual features or items.

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GERMAN 8/10PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten Einzelsprachen – laut

FRENCH 8/10PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De plus, la vitesse

CZECH 8/10PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci liturgického jazyka

PORTUGUESE 8/10PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística.Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas naturais são

NORWEGIAN 8/10PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og

ITALIAN 8/10PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In particolare l'arretramento dell'ugola ha reso

TURKISH 8/10PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırırınız). Ayrıca dokunma

SWEDISH 8/10PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata

POLISH 8/10PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie

ICELANDIC 8/10PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tun-

SPANISH 8/10PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y comunicarlas a otros mediante el

FINNISH 8/10PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset ovat tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii

ALL CAPS

¿Para texto?
A–b [Ende] H@I

¿PARA TEXTO?
A–B [ENDE] H@I

LIGATURES

Affiliate, físico, flâneur offkey

Affiliate, físico, flâneur , offkey

SLASHED ZERO

0

0̸

NUMERATOR/DENOMINATOR

345/678 89/120

$^{345}/_{678}$ $^{89}/_{120}$

FRACTIONS

1/2 3/4 1/46 5/7 2/98

$\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{46}$ $\frac{5}{7}$ $\frac{2}{98}$

SUPERIOR/INFERIOR

H20 xb8 y3+5

H_2O xb_8 y^{35}

ORDINALS

Ma No.

Mª №

HISTORICAL FORMS

That is the question

That iſ the queſtion

¿Para texto?
A–b [Ende] H@I

¿PARA TEXTO?
A–B [ENDE] H@I

STYLISTIC SET 01 (R ALTERNATE)

r ŕ ř ŗ   r ŕ ř ŗ

STYLISTIC SET 02 (L ALTERNATE)

l ĺ ľ ļ l· ł   l ĺ ľ ļ l· ł

STYLISTIC SET 03 (ZERO ALTERNATE)

0   0

STYLISTIC SET 04 (PREBUILT FRACTIONS)

1/2 1/3 2/3 1/4 3/4   ½ ⅓ ⅔ ¼ ¾
1/8 3/8 5/8 7/8   ⅛ ⅜ ⅝ ⅞

STYLISTIC SET 05 (ARROWS & GEOMETRIC)

A B C D E F G H   ↑ ↗ → ↘ ↓ ↙ ← ↖
I J K L M N O P   ↑ ↗ ↘ ↓ ↙ ← ↘ →
Q R S T   ⊙ ◆ ■ □
U V W X Y Z   ▲ ▶ ▼ ◀ ▷ ◁
a b c d e f   ○ ● □ ■ ‣ ·
g h i j   ★ ☆ ↓ ↑

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE   Kırtasiye, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, MULȚUMESC   Timiş, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA   Il·lusió, CAL·LIGRAFIA

DUTCH

Bíjna, BÍJNA   Bíjna, BÍJNA,

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y
Z Æ Đ IJ Ŋ Œ Þ ẞ Á Ă Â Ä Ǽ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď
Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Į Ī Ĩ Í J Ĵ Ķ
Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ṣ
Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y
z æ ð ij ŋ œ þ ß ɪ ʝ ĸ á ă â ä ǽ à ā ą å ã ć č ç
ĉ ċ ď đ é ĕ ě ê ë ė è ē ę ğ ĝ ģ ġ ħ ĥ í ĭ î ï ı ì ī
į ĩ í j ĵ ķ ĺ ľ ļ l·l ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø õ ŕ ř ŗ
ś š ş ŝ ṣ ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý
ŷ ÿ ỳ ź ž ż

DISCRETIONARY LIGATURES

ff fi fl ffi ffl fí tt

ALTERNATES (SSO1 & SSO2)

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HISTORICAL FORMS

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PUNCTUATION

' " " ' ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « »
‹ › • … · – — - ' "

SYMBOLS

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LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺

ALTERNATE & SLASHED ZERO

0 0̸

SUPERSCRIPTS

H ⁰ ¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹

SUBSCRIPTS

H ₀ ₁ ₂ ₃ ₄ ₅ ₆ ₇ ₈ ₉

NUMERATOR/DENOMINATOR

⁰ ¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ / ₀ ₁ ₂ ₃ ₄ ₅ ₆ ₇ ₈ ₉

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H ª º №

MATHEMATICAL OPERATORS

/ – / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

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ARROWS & GEOMETRIC (SS05)

↑ ↗ → ↘ ↓ ↙ ← ↖ ⬆ ⬈ ⬊ ⬇ ⬋ ⬅ ⬉ ➡ ⊙ ◆ ■ □ ▲ ▶ ▼ ◀ ▷
◁ ○ ● □ ■ ▸ ◂ ★ ☆ ✦ ✧

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Đ IJ Ŋ Œ Þ ß Á Ă Â Ä Æ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ĕ Ê Ë Ė È Ē Ę Ğ Ĝ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Í J Ĵ Ķ Ĺ Ľ Ļ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z æ ð ij ŋ œ þ ß ı ȷ κ á ă â ä ǽ à ā ą å ã ć č ĉ ċ ď đ é ě ĕ ê ë ė è ē ę ğ ĝ ġ ħ ĥ í ĭ î ï ì ī į ĩ íj ĵ ķ ĺ ľ ļ ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø õ ŕ ř ŗ ś š ş ŝ ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

DISCRETIONARY LIGATURES

ff fi fl ffi ffl fj tt

ALTERNATES (SSO1 & SSO2)

r ŕ ř ŗ l ĺ ľ ļ l· ŀ

HISTORICAL FORMS

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PUNCTUATION

' " " ' ', " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • ... · – — - ' "

SYMBOLS

*¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤*

LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺

ALTERNATE & SLASHED ZERO

0 0

SUPERSCRIPTS

H ⁰¹²³⁴⁵⁶⁷⁸⁹

SUBSCRIPTS

H ₀₁₂₃₄₅₆₇₈₉

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H ª º №

MATHEMATICAL OPERATORS

/ – / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

^ ˆ ˇ ˘ ˘ ˘ ‾ ¯ ~ ˜ · ˙ ¨ ¨ ˚ ° „ " ` ` ´ ´ ' ˏ ˏ ˙

ARROWS & GEOMETRIC (SSO5)

↑ ↗ → ↘ ↓ ↙ ← ↖ ⬆ ⬈ ⬊ ⬇ ⬅ ⬉ ➡ ⊙ ◆ ■ □ ▲ ▶ ▼ ◀ ▷
◁ ○ ● □ ■ ‣ ◂ ★ ★ ✦ ✦

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcąk (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian , Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, denominators & numerators, fractions, alternative fractions, historical form, 1 set of figures, localised forms, ordinals, ornaments, stylistic sets (SS01 , SS02, SS03, etc), superiors & inferiors, slashed zero, ...

THE DESIGNERS

Veronika Burian studied Industrial Design in Munich and worked in that capacity in Vienna and Milan over a few years. Discovering her true passion for type, she graduated in 2003 with distinction from the MA in Typeface Design course in Reading, UK. Veronika then worked as a type designer at DaltonMaag in London for a few years, spent some time in Boulder, USA, and then her hometown, Prague, and is now enjoying life in sunny Cataluña, Spain.

José Scaglione is a graphic designer, typeface designer, and co-founder of the independent type foundry TypeTogether with Veronika Burian, where they have published numerous award-winning type families. He teaches typography at the University of Buenos Aires, Argentina, and is frequently invited to lecture about typography and to lead workshops on typeface design at international conferences and academic institutions. José co-authored the book Cómo Crear Tipografías: Del Boceto a la Pantalla, and collaborated with Jorge de Buen Unna on his book Introducción al Estudio de la Tipografía.

Irene Vlachou is a typeface designer based in Athens. She graduated from the graphic design program of Vakalo School of Art and Design in Athens and holds an MA in Typeface Design from the University of Reading. Currently Irene collaborates with various international type foundries and works as a Greek consultant on several projects. Irene's knowledge in multiscript design and her keen eye for quality assures a fresh approach to typography.

Pooja Saxena is a typeface designer, graphic designer, and an occasional design educator from India. She studied communication design at New Delhi's National Institute of Fashion Technology, and typeface design at the University of Reading. Pooja's focus lies in designing typefaces for Indic scripts, and she has contributed to and led typeface projects for GNOME, Google Fonts, and the Access to Knowledge programme at the Centre for Internet & Society, Bangalore. She also loves documenting street lettering and collects worldwide newspapers.

CREDITS

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ADELLE MONO

Design: Veronika Burian, José Scaglione, Irene Vlachou
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TEXT CREDITS

As I walked out one midsummer morning, by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
Nineteen Eighty-Four, by George Orwell (1949).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog. Wikipedia.org.

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